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Handel & Haydn Society

Christopher Hogwood, *Artistic Director*

174th Season

1988-89

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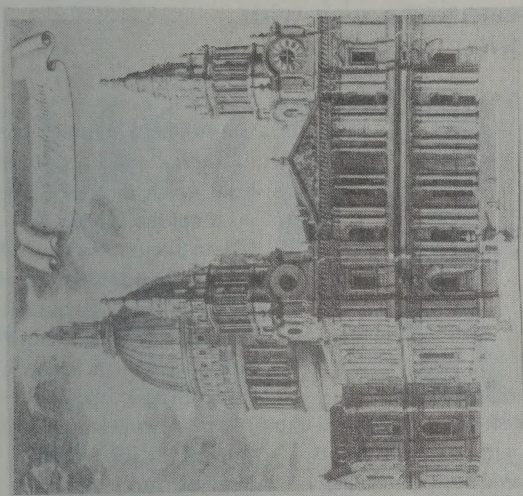
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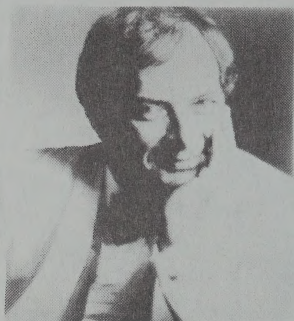




Handel & Haydn Society  
295 Huntington Avenue  
Boston, MA 02115

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## Featuring a visit with Christopher Hogwood



Christopher Hogwood, born in Nottingham, England, has been artistic director & conductor of the Handel & Haydn Society Orchestra & Chorus since 1986 and is one of Britain's most internationally active conductors. In 1973 he founded the Academy of Ancient Music, the first

British orchestra formed to play baroque and classical works on authentic instruments. Christopher has also written several books, including his enormously successful biography of Handel, published by Thames and Hudson. He resides in Cambridge, England.

### Handel & Haydn's LONDON ARTS TOUR

April 20 to April 29, 1989 – Includes...

#### ❁ *Seven Performances:*

- Christopher Hogwood and the Academy of Ancient Music, performing Haydn symphonies at Walthamstow Town Hall
- **Israel in Egypt** at the London Handel Festival
- The King's Consort at The Sheldonian Theatre
- London Symphony Orchestra with Michael Tilson Thomas and Itzhak Perlman
- Organ recital at St. Paul's Cathedral
- National Theatre
- Royal Shakespeare Company (Stratford-on-Avon)

#### ❁ *First-class accommodations in gracious, historic hotels completely renovated for modern comfort:*

- the elegant Edwardian Waldorf Hotel in London
- the grand, four-star Randolph Hotel in Oxford



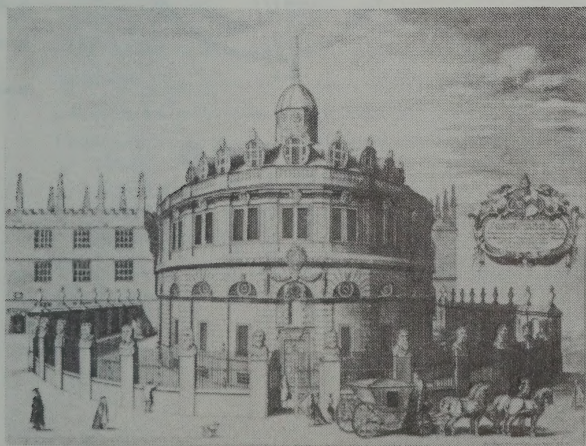
## ❁ *Superb Cuisine:*

- welcome reception and dinner
- gourmet lunch in a Georgian Baroque mansion
- dine with Christopher Hogwood at the RSJ Restaurant
- dinner at the Eagle, a fine 18th century building
- full English breakfast served daily in the Waldorf's lovely Garden Court Room or at the Randolph Hotel

## ❁ *Visits:*

- tour of Handel & Haydn's London
- sung Eucharist at St. Paul's Cathedral and visit to the crypt
- backstage tour of the National Theatre
- private visit to the Garrick Club to view theatrical paintings from 18th century to the present day
- private visit and luncheon at the Finchcocks Estate, with a special demonstration of 18th and 19th century pianos by pianist Richard Burnett
- in Greenwich, visit Christopher Wren's magnificent Royal Palace, the Cutty Sark (a 19th century clipper) and the National Maritime Museum
- explore historic Stratford-on-Avon

*The Sheldonian Theatre, Oxford*





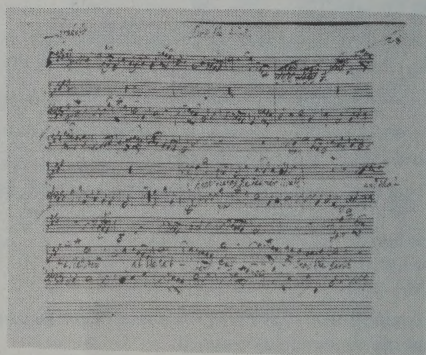
*Title page of the first edition of Handel's Giulio Cesare, published in 1724.*

### ❁ Discussions:

- tour briefing on arrival day
- music for the theatre at the National Theater with Dominic Muldowney, Director of Music
- At dinner following an evening concert in the company of Christopher Hogwood

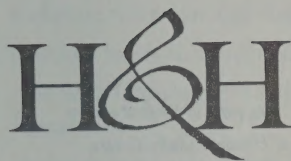
### ❁ Transportation

- round-trip coach accommodations on British Airways
- all airport transfers
- private motor coach transportation to all events



*The beginning of 'I know that my Redeemer liveth' from Messiah in Handel's autograph.*





Handel & Haydn Society  
Christopher Hogwood,  
Artistic Director

## Conditions

The Handel & Haydn Society tour will be limited in size. The cost per person, double-occupancy accommodation, (all-inclusive with meals as noted, airfare, event tickets, land and air transportation in England and transfers), is \$2,450. We are also suggesting that each participant add a tax-deductible contribution of \$100 per traveler to H&H. The single-occupancy supplement is \$325 per person. A \$500 non-refundable deposit is due February 23, 1989. Final payment is due March 15, 1989.

Trip cancellation insurance is recommended. Tour cost is based on cost as of January 30, 1989, and is subject to revision at Sponsor's discretion due to changes in land and air schedules, fares or tax costs, currency exchange rates, fuel surcharges, or other cost changes beyond the control of the Sponsor.

For more information, please call Dee Joseph at 617/266-3605.

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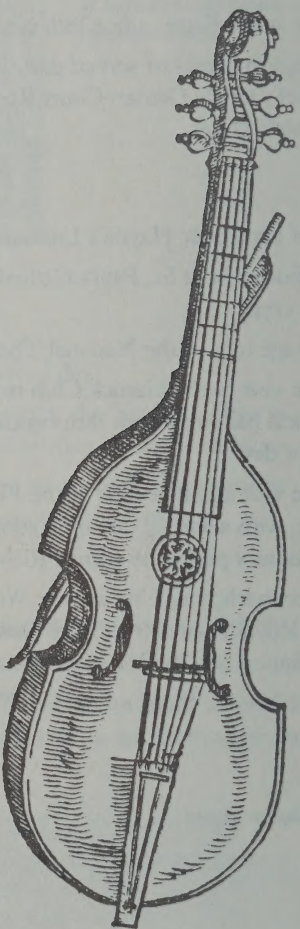
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My signature confirms that I have read the above materials carefully and accept the conditions as outlined.

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# HANDEL & HAYDN SOCIETY LONDON ARTS TOUR



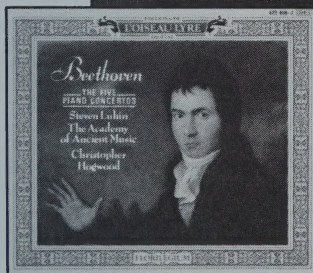
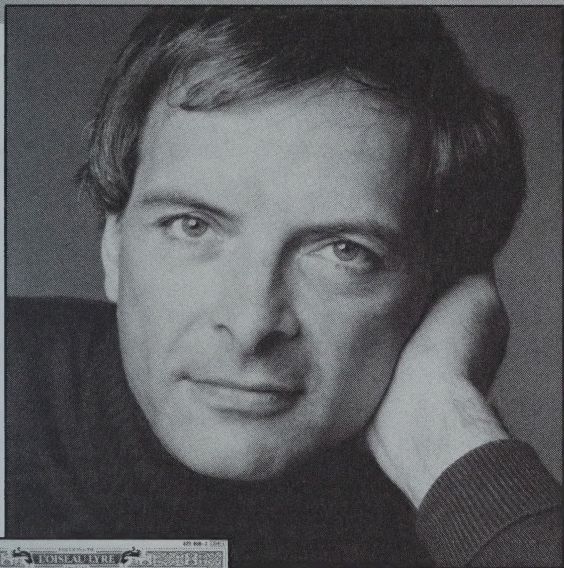
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*April 20  
through  
April 30,  
1989*

✿  
*Reservation  
Deadline:  
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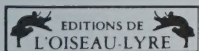


# Christopher Hogwood

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featuring Fortepianist Steven Lubin

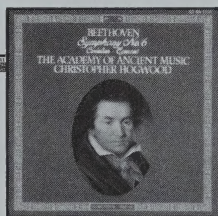


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—Ralph Waldo Emerson

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HANDEL & HAYDN SOCIETY



Christopher Hogwood, *Artistic Director*  
Thomas Dunn, *Principal Guest Conductor*

ONE HUNDRED AND SEVENTY-FOURTH SEASON, 1988-89

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## CHRISTOPHER HOGWOOD

*Artistic Director*

Christopher Hogwood is one of Britain's most internationally active conductors, as well as being a highly successful recording artist for London Records/L'Oiseau-Lyre.

Born in Nottingham in 1941, Mr. Hogwood studied classics and music at Cambridge University where his teachers included Raymond Leppard, Thurston Dart and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana.

In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play baroque and classical works on instruments appropriate to those periods. The orchestra is now internationally acclaimed with a busy schedule of performances all over the world and a large number of bestselling recordings to its credit.

Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the United States where he works regularly with such orchestras as the Chicago Symphony and the Los Angeles Philharmonic. In Britain he has conducted and recorded with the London Philharmonic Orchestra, and has also undertaken conducting engagements in many European cities including Paris, Lisbon, and Copenhagen.

In addition to his orchestral conducting activities he has been a busy operatic conductor and has directed the St. Louis Opera, Berlin's Deutsche Opera, Paris' Opera Comique, and Venice's La Fenice.

Mr. Hogwood assumed the position of Artistic Director of the Handel & Haydn Society in 1986. In March he directed the H&H period orchestra in its first recording for London Records/L'Oiseau-Lyre and in October he led the orchestra and soprano Arleen Auger in a L'Oiseau-Lyre recording of Haydn concert arias. This season he served as conductor of H&H's 135th annual performances of *Messiah* which were held in Boston, New York and Chicago.

In September, Mr. Hogwood became Director of Music of the St. Paul Chamber Orchestra where he is part of a three man Artistic Commission which also includes Hugh Wolff as Principal Conductor and John Adams in a newly established Creative Chair.

Despite his busy conducting schedule Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson.

## JEFFREY RINK

*Assistant Conductor*

Assistant H&H Conductor Jeffrey Rink holds degrees in Music Theory and Conducting from the University of Maryland and subsequently studied orchestral conducting with Charles Bruck at the Pierre Monteux School.

While still a graduate student, Mr. Rink was asked to premiere *Nightscape* by the Washington composer Lawrence Moss; this led to several conducting engagements including an appearance with Monday Evening Concerts in Los Angeles.

In 1981 he was appointed as Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild of Washington D.C. which he led until 1986. His performance with this group of a newly commissioned work prompted the *Washington Post* to write, "Jeffrey Rink molded the work of all the singers and instrumentalists into as memorable a premiere as any composer could wish for."

In February of 1986 he was appointed by Christopher Hogwood as Assistant Conductor with the Handel & Haydn Society which prompted his move to Boston. Since this appointment, he has received high praise from the *Boston Globe*, the *New Yorker* and London's *Musical Times*, and has directed performances of Brahms' *Requiem* and Beethoven's *Ninth Symphony*. He made his Symphony Hall debut in December 1987 conducting H&H in Handel's *Messiah*.

In addition to his work with H&H, Mr. Rink was recently appointed as Conductor of the Chamber and Young Performer's Orchestras at the Longy School and as Music Director of the New England Philharmonic.





Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-FOURTH SEASON, 1988-89

Friday, February 3 at 8:00 pm

Sunday, February 5 at 3:00 pm

SYMPHONY HALL BOSTON

.....

Christopher Hogwood, *Conducting*

PURCELL

*Birthday Ode for Queen Mary, (1694)*  
*"Come, Come Ye Sons of Art"*

Lorraine Hunt, *soprano*

Drew Minter, *countertenor I*

Jeffrey Gall, *countertenor II*

Sanford Sylvan, *baritone*

INTERMISSION

BACH

*Magnificat in D Major (BWV 243)*

Nancy Armstrong, *soprano I*

Lorraine Hunt, *soprano II*

Drew Minter, *countertenor*

David Gordon, *tenor*

Sanford Sylvan, *baritone*

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities and the Boston Arts Lottery Council.

We also extend special thanks to the National Arts Stabilization Fund and the Greater Boston Arts Fund for their significant contributions to the Handel & Haydn Society.

On the Cover: A still life by Gabriel Salci. Collections of the Prince of Liechtenstein, Vaduz Castle.

Henry Purcell (1659-1695)  
*"Come, Come Ye Sons of Art"*  
*Ode for the Birthday of Queen Mary II (1694)*  
 Notes by Stephen Parkany

In many ways Purcell was an English Mozart. Their stars ran parallel, mercurial courses almost exactly one hundred years apart: both their lives were ones of cosmopolitan, commanding innovation – and brevity. But the comparison breaks down because Purcell was better at keeping his job (as Westminster Abbey organist and favorite Royal composer), in a surprising personal obscurity – the mark of the supreme artisan whom all usually take for granted. It seems fitting that the leading birthday in his story is not his own – we have no idea what it is – but that of his patroness Queen Mary II. Mary and her husband (and first cousin) the military Dutchman William of Orange formed a unique pair of co-Monarchs. She, unlike, the “silent and sardonic” King, remained engaging, serene, beloved throughout the “Glorious Revolution” of Seven Nobles who deposed her father James II (because he converted to Catholicism). Purcell composed a ceremonial Ode for all six of the April 30’s in the Queen’s short reign, and *Come Ye Sons of Art* culminated the series upon her thirty-second and last birthday in 1694: it betrays no mere dutiful panoply of forces, but genuine affection.

The much-vilified Nahum Tate, librettist of Purcell’s *Dido and Aeneas*, probably wrote the text, but it is all too easy to lambaste verses such as “*Sound the trumpet till around/You make the listening shores rebound.*” Purcell’s more mellifluous collaborator John Dryden wrote that such verses are often “rugged to the Reader, that they may be harmonious to the Hearer”: they gave Purcell just the evocative keywords he needed. He would float above its clinkers, find the perfect melodic phrase and rhythm, and bring it home countless times: “...to celebrate, to celebrate this triumphant day”; “touch, touch, touch, touch the lute”; the “rebouuuuuuuuuuund” of the lush countertenor duet “Sound the

trumpet” in which Purcell blithely ignores Tate’s fatuous cue for instrument onomatopoeias). He reserves the “hautboy” for the sublime duet “Bid the virtues”, in which the soprano and oboe interlace in tight, intricate steps, switching ever “Round” one another, imparting a chaste eroticism to “*Maria’s royal zeal*”.

Purcell devised his style in a trendy international mix. Dryden wrote that English music “is now learning Italian, which is its best master” for its direct lyricism, “and studying a little of the French Air, to give it more of Gayety and Fashion.” The overture is the most French: Purcell liked it, re-using it in his music for Dryden’s “*The Indian Queen*” the next year. Queen Mary’s soufflé also includes just a hint of her favorite Scottish ballad, the starkly sentimental “*Cold and Raw the wind doth blow*”, artfully embedded in the air “*The day that such a blessing gave*”; and a quick bluster through the roughly martial “Sacred charms” of “*her daring hero in the field*” – a bow to her absent husband-King, off at yet another overseas war. At last the English folk-dance of the first solo and chorus returns for the final “rejoicing”.

True, the “innocent revels” of this birthday were dearly bought, and hid many tensions. But this last rejoicing was at least genuine. By the end of the year small pox struck Mary down, her royalty no shield. Neither was genius. Less than a year later the great *Funeral Music* Purcell wrote for the young Mary was used again, for him.



Johann Sebastian Bach (1685-1750)  
*Magnificat* (1723, revised ca. 1728-31)

**T**he *Magnificat*, so-called from its opening word in Latin, is easily the Virgin Mary's longest speech in the Gospels, but more significantly her Messianic, indeed revolutionary effusion, bespeaking her thoroughly human wonder at her own pregnancy, is also one of the most dramatic passages in the entire Bible. It has always featured in the liturgy as a lyrical icon for believers (particularly composers) – which begins to explain how the Lutheran Bach ever came to be setting this ancient Catholic text to music, and in Latin. In fact Martin Luther, for all his revolution of bringing God to the people in their own tongue, still preferred the grandeur of Latin for high feast-days.

Bach, in 1723 the new cantor of the great Church of St. Thomas' in Leipzig, composed his *Magnificat* for his first Christmas there. It is well known that Bach's principal duties in Leipzig were neither as composer nor organist but as Headmaster for the famous choral school of St. Thomas'. Perhaps ironically, a large part of the job was to administer the instruction of Latin, which had been a weakness in Bach's resume; he had to agree to pay a Latin tutor out of his own pocket. Thus with the *Magnificat* Bach clearly had something to prove. He does not miss a cue to revivify the timeworn text in graphic fashion.

But if it bears any resemblance to a lecture, a didactic Latin lesson, this *Magnificat* is a "magnified", indeed dazzling one. In it Bach invites a listener to focus on detail – hence on the words. His rhetorical imagination operated with a perspicuity that few ever matched. One needs only to mention a few details to encourage a listener to hear a host of others. The big-boned opening chorus with its stratospheric Trinity of trumpets "magnifies" the declamation of *Magnificat* in intricate counterpoint. The word "humility" in the soprano aria "Quia respexit" (III)

bows low in a long falling scale; the melodic line of the tenor's "Deposuit" (VIII) traces the action of "deposed the mighty", then "Exalted the humble", with frank, disarming obviousness. In "Esurientes" (IX) the "empty" rich really are *inanes*: at the end the voice avoids this word awkwardly, then sings it with the bass abstaining; the fluty melody sounds truly "inane" when it does return.

The ensembles show even stronger symbolism. At *dispersit superbos* ("has scattered the proud") in VII ("Fecit potentiam") a long dispersing cascade through every part is interrupted by a harsh dissonance on "the proud", then an even harsher one on *mente* ("imagination"). The chorus "Omnes generationes" (IV) literally is an interruption of Mary's prophecy, a boldly cinematic shift of scale and focus with all coming "generations" redoubling upon themselves at lightning speed. Rather different is the haunting high trio "Suscepit Israel" (X): illustrating the phrase *recordatus misericordiae suae* ("in remembrance of His mercy"), the voices play against two oboes who "remember" the ancient *Magnificat* plainchant – its only quotation in the work. And the blessing of the final Doxology, "World without end", is an abrupt reprise of the opening, as if making it eternal.

Sour and embittered in his post in later years, when the occasion came for another *Magnificat* Bach saved creative bother by simply taking out this one and removing the "Christmas" chorales that originally graced it, so it could serve for any feast. But he did spruce up its orchestration and move the whole to D major, in which the trumpets and strings play at their most brilliant. Brilliance is the watchword for its tight, electric drama.

*Stephen Parkany is Assistant Professor of Music at Amherst College.*

*Birthday Ode for Queen Mary*  
*"Come, Come Ye Sons of Art"*

I. OVERTURE

II. COUNTERTENOR II AND CHORUS      Come, come ye Sons of Art,  
come, come away,  
Tune all your voices and instruments play,  
to celebrate this triumphant day.

III. DUET      Sound the trumpet, till around –  
you make the list'ning shores rebound,  
on the sprightly hautboy play,  
all the instruments of joy,  
that skillful numbers can employ,  
to celebrate the glories of this day.

IV. SYMPHONY AND CHORUS      Come, come ye Sons of Art,  
come, come away,  
tune all your voices and instruments play,  
to celebrate this triumphant day.

V. COUNTERTENOR I SOLO      Strike the viol, touch the lute,  
wake the harp, inspire the flute.  
Sing your patronesses praise,  
in cheerful and harmonious lays.

VI. BASS SOLO AND CHORUS      The day that such a blessing gave,  
no common festival should be.  
What it justly seems to crave,  
Grant, oh grant, and let it have  
the honour of a jubilee.

VII. SOPRANO SOLO      Bid the Virtues, bid the Graces,  
to the sacred shrine repair  
round the altar take their places,  
blessing with returns of pray'r,  
their great defender's care,  
while Maria's royal zeal  
best instructs you how to pray,  
hourly from her own conversing  
with the Eternal Throne.



VIII. BASS SOLO

These are the sacred charms, that shield  
her daring hero in the field,  
Thus she supports his righteous cause,  
Thus to his aid immortal pow'r, she draws.

IX. DUET AND CHORUS

See Nature, rejoicing, has shown us the way,  
with innocent revels to welcome the day.  
The tuneful grove, and talking rill,  
the laughing vale, the replying hill,  
    with charming harmony unite,  
    the happy season to invite.  
Thus Nature, rejoicing has shown us the way,  
with innocent revels to welcome the day.  
What the graces require,  
and the muses inspire,  
is at once our delight and our duty to pay.

HANDEL & HAYDN SOCIETY

## Visit the H&H Boutique

Be sure and stop by the Handel & Haydn Society Boutique  
in the Front Hall and First Balcony.

Staffed by volunteers, the boutique will have H&H T-shirts and sweatshirts,  
tote bags and coffee cups, wrapping paper and more. Proceeds to benefit H&H.

For your shopping convenience, the boutique will be open before the concert as well  
as during the intermission. Thank you for your support.

*Magnificat*

I. CHORUS

Magnificat anima mea Dominum.

My Soul doth magnify the Lord.

II. ARIA (soprano II)

Et exsultavit spiritus meus in Deo  
salutari meo.

And my spirit hath rejoiced in God  
my Saviour.

III. ARIA (soprano I)

Quia respexit humilitatem ancillae  
suae; ecce enim ex hoc beatam  
me dicent

For he hath regarded the lowliness  
of His handmaiden; for  
behold, from henceforth (all  
generations) shall call me blessed

IV. CHORUS

Omnes generationes.

All generations.

V. ARIA (bass)

Quia fecit mihi magna qui potens  
est, et sanctum nomen eius.

For He that is mighty hath magnified me  
and holy is His name.

VI. DUET (countertenor, tenor)

Et misericordia a progenie in  
progenies timentibus eum.

And His mercy is on them that  
fear Him throughout generations.

VII. CHORUS

Fecit potentiam in brachio suo,  
dispersit superbos mente cordis  
sui.

He hath shewed strength with his  
arm; He hath scattered the proud  
in the imagination of their hearts.

VIII. ARIA (tenor)

Deposuit potentes de sede et  
exaltavit humiles.

He hath put down the mighty from  
their seats, and hath exalted the humble  
and meek.



IX. ARIA (countertenor)

Esurientes implevit bonis et  
divites dimisit inanes.

He hath filled the hungry with  
good things; and the rich He hath  
sent empty away.

X. TRIO

Suscepit Israel puerum suum  
recordatus misericordiae suae.

He remembering His mercy hath holpen  
His servant Israel.

XI. CHORUS

Sicut locutus est ad Patres nostros,  
Abraham et semini eius in saecula.

As He promised to our forefathers,  
Abraham and His seed forever.

XII. CHORUS

Gloria Patria, gloria Filio  
gloria et Spiritui Sancto!  
Sicut erat in principio et nunc  
et semper in saecula saeculorum.  
Amen.

Glory be to the Father, and to  
the Son, and to the Holy Ghost!  
As it was in the beginning,  
is now and ever shall be,  
world without end. Amen.

## ORCHESTRA

.....

### VIOLIN I

Linda Quan, *concertmaster*  
Ann Black  
Nancy Wilson  
Clayton Hoener  
Jennifer Moreau  
Jane Starkman  
Julie Leven  
Kinloch Earle

### VIOLIN II

Daniel Banner, *principal*  
Judith Shapiro  
Judith Gerratt  
Dorothy Han  
Scott Metcalfe  
James Johnston  
Nelva Te Brake

### VIOLA

David Miller, *principal*  
Barbara Wright  
Emily Bruell  
Katharyn Shaw  
Scott Woolweaver

### CELLO

Myron Lutzke, *principal*  
Karen Kaderavek  
Jan Pfeiffer  
Shannon Snapp Natale

### BASS

Thomas Coleman

### FLUTE

Christopher Krueger, *principal*  
Douglas Worthen

### RECORDER

Christopher Krueger, *principal*  
Stephen Hammer

### OBOE

Stephen Hammer, *principal*  
Marc Schachman

### BASSOON

Dennis Godburn

### TRUMPET

Bruce Hall, *principal*  
Dennis Alves  
Gregory Whitaker

### TIMPANI

Neil Grover

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James David Christie

## CHORUS

.....

### SOPRANO

Roberta Anderson  
Sandra Bornstein  
Jeanine Bowman  
Dale Edwards  
Carol Haber  
Rachel Hersey  
Sharon Kelley  
Sandra LaBarge-Neumann  
Pamela Murray  
Margaret O'Keefe  
Melinda Warren  
Joanne Sudo Whitaker

### ALTO

Susan Byers  
Pamela Dellal  
Jeanne McCrorie  
Sonya Merian-Soboff  
Susan Trout  
Mary Ann Valaitis  
Ethelwyn Worden

### TENOR

William Cutter  
Mark Dapolito  
Walter Dixon  
Martin Kelly  
Bruce Lancaster  
Rockland Osgood  
James Ruff  
Mark Sprinkle

### BASS

Jonathan Barnhart  
Peter Gibson  
Herman Hildebrand  
John Holyoke  
Thomas Jones  
Mark McSweeney  
Richard Morrison  
Donald Wilkinson

## SOLOISTS

.....

### NANCY ARMSTRONG, *soprano*

Nancy Armstrong has distinguished herself in early music, oratorio, and on the recital stage, receiving critical acclaim in North America, South America and Europe. Recently, she performed with San Francisco's Baroque Orchestra, Toronto's Tafelmusik, and Paris' Orchestre de Medecis. In Boston, she appears regularly with Banchetto Musicale, Boston Cecilia, Pro Arte Orchestra and the Boston Museum Trio. Ms. Armstrong can be heard on the Erato, Harmonia Mundi, Ventadorn and Nonesuch labels.

### LORRAINE HUNT, *soprano*

Since Lorraine Hunt made her professional singing debut in 1984 at Massachusetts' Castle Hill Festival, she has won widespread critical acclaim for the beauty of her voice and her remarkable acting ability. She has appeared with Brussels' Theatre de la Monnaie, the Maryland Handel Festival, the Boston Symphony, the Opera Company of Boston and the St. Louis Symphony. In 1987, she performed the role of Elvira in the Craig Smith/Peter Sellars production of "Don Giovanni" at the PepsiCo Summerfare.

### JEFFREY GALL, *countertenor*

In October of 1988 internationally prominent singer Jeffrey Gall became the first countertenor to ever appear at the Metropolitan Opera. He has also appeared at La Scala as well as with the Festwoche der Alten Musik in Innsbruck, and the Edinburgh and Bordeaux Festivals. In this country he has appeared with San Francisco Opera, San Francisco Symphony, the Opera Company of Boston, Chicago Lyric Opera, Santa Fe Opera and Musica Sacra. Mr. Gall has recorded for Columbia, Nonesuch, and Titanic records.

### DREW MINTER, *countertenor*

Internationally acclaimed for his beautiful tone, sensitive musicianship and spectacular coloratura, Drew Minter is a native of Washington, D.C. where he made his professional debut at the Kennedy Center in 1973 in Leonard Bernstein's *Chichester Psalms*. He has appeared with the Washington Opera, the Opera Company of Boston, Brussels' Theatre de la Monnaie, the Wolf Trap Opera, PepsiCo Summerfare and the Boston Early Music Festival. He has recorded for Harmonia Mundi, L'Oiseau-Lyre and Hungaroton labels.

### DAVID GORDON, *tenor*

As versatile as he is gifted, David Gordon's repertoire spans eight centuries and eight languages. His frequent orchestral engagements include past or upcoming performances with the Boston Symphony, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, National Orchestra of France and the Mozarteum Orchestra of Salzburg. He has also performed in the Mostly Mozart Festival, Blossom Festival and the Spoleto USA Festival. Mr. Gordon has recorded for Telarc, Delos, Musical Heritage and Nonesuch.

### SANFORD SYLVAN, *baritone*

Sanford Sylvan's extraordinary vocal gifts have brought him distinction in repertoire ranging from medieval "cantica nova," to Bach cantatas and Handel operas, to world premieres of contemporary works, to song recitals. Mr. Sylvan is well-known for his performances in the productions of stage director Peter Sellars and music director Craig Smith. He has also appeared in the world premiere and recording of John Adams' opera *Nixon In China*. Mr. Sylvan appears by arrangement with Aaron Concert Management.



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